

It's Easy To Play Blues.

Easy to read, simplified arrangements of some of the world's most famous blues pieces, including Basin Street Blues, Stardust, In A Sentimental Mood, These Foolish Things, Moanin', Stormy Weather, and many more.

Arranged by Cyril Watters.



It's Easy To Play Blues.



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Farewell Blues

Words & Music by
Elmer Schoebel/Paul Marsh/
Leon Rappolo

Slowly

mf

Sad

Am Bm C Eb7 G

- ness just makes me sigh.

I've

C G G^o D7 G C6 Eb7 G

come to say good - bye;

Al

C G G^o D7 G D7 Dm E

- though I so. I've

E7 Am7 Eb7 G

to ⊕ Coda

got those fare - well blues. Those

C G G^o D7 G C6 G G7

fare - well blues make me yearn, That part - ing kiss seems to

G G7

burn; Fare well

G B7b5 E7

Dear ie, Some day I will re -

Am Eb7 G7

D.S. al Coda

turn.

G D7

⊕ CODA

blues.

G C6 G

Honolulu Blues

Words by M.J. Ginsky
Music by Nat Goldstein

Medium Slow

mp

1. Where _____ Ha -
2. How _____ the

C G A7 D7+ G C6

- wai - an Isles,
wav - ing palms,

Bask _____ in
Seem _____ like

na - ture's smiles;
out - stretched arms;

G C6 G

Where _____ the
Call _____ ing

tro - pic breeze,
me to - day,

G C6 G

Croons _____
Down _____

to the sleepy
Ho - no - lu - lu

seas,
way.

Where _____
Oh _____

G C6 G A7

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I left Lu - an-a Fair,
I just can't wait to go,

I left my heart I de -
Time seems to pass mighty

D A7

- clare;
slow.

There I'm where blue skies are blue, through,

D C Bm D9 D G C6 G

With For my lit-tle Ho-no-lu-lu Lu.
my lit-tle Ho-no-lu-lu Lu.

G Am C D7 G Am G C

CHORUS

Oh I've got the blues for Ho-no-lu lu, Oh

D7 C G D7 G D7

I want to see my hon-ey Lou; She's coy Not a Hon-o-lu-lu

C G D7 G G7 C

Tom - boy I'll nev - er know joy 'til I meet her a - gain

G Dm6 E7 A9 A7 D

in Ho - no - lu - lu. Oh. I want to go where palms are sway

D7 Am7 D7 D7 C G D7 G

ing, Oh I hear the uk - u - le - les say.

C G D7 G G7

Come on back, Come on back Oh.

C G Cm D7

I've got the Ho - no - lu - lu blues. blues.

C G D7 G Am G C G

These Foolish Things

Words by Eric Maschwitz

Music by Jack Strachey

Slowly

mp

Oh! will you nev-er let me be?

Oh! will you nev-er set me free?

The ties that bound us

are still a-round us,

There's no es-cape that I can see.

And still those lit-tle things re-main

that bring me hap-piness or pain.

E \flat Cm7 F7 B \flat 7 E \flat D \flat 9

E \flat Cm Cm7 F7 B \flat 7

E \flat 7 A \flat 7 D \flat 7 G \flat F+ F B \flat 7

D \flat E \flat 7 Abmaj7 (B \flat sus) Cm7 F7 B \flat 7

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CHORUS

1. A ci - gar-ette that bears a lip-stick's traces An air - line tick - et to - ro -
 2. Gar-den - nia per -fume ling-'ring on a pil-low. Wild strawb'ries on - ly sev - en
 3. First daf - fo -dils and long ex - ci - ted ca-bles And can - die-light on lit - tle

Eb Cm Fm7 Db Bb7 Eb Cm
 (Gsus)

- man - tic pla - ces francs a ki - lo cor - ner tab - les And still my heart has wings. — These foolish things remind me of

F9 Bb13 Bb7+ Eb9 Eb7 Eb7+ Ab C7 F9

you. A tink - ling pia - no in the next a - part - ment.
 The park at eve - ning when the bell has sounded.
 The smile of Gar - bo and the scent of ros - es.

Ab6 Bb7 Eb Cm Fm7 Db Bb7
 (Gsus)

Those stumbling words that told you what my heart meant:
 The 'Ile de France' with all the gulls a - round it, —
 The wai - ters whist - ling as the last bar closes. — A fair-ground's painted swings.
 The beau - ty that it springs! The song that Cros - by sings.

Eb Cm F9 Bb13 Bb7+ Eb9 Eb7 Eb7+ Ab

These foolish things re - mind me of you. You came, you saw,
 I know that this How strange, how sweet

C7 F9 Bb7 Eb Eb7 Eb7 Ab Ab6

you con - quered me. _____
 was bound to be. _____
 to find you still. _____

When you did that to me I
 These things have haunt - ed me, for
 These things are dear to me that

Abm Db13 Db9 Eb Gb9

some - how knew that this had to be.
 you've en - tire - ly en - chant - ed me.
 seem to bring you so near to me,

mp The winds of March that make my
 The sigh of mid - night trains in
 The scent of smould'ring leaves, the

B7 Bb7 Eb Cm

heart a dan - cer,
 emp - ty sta - tions,
 wail of steam - ers,

A tel - e phone that rings, but
 Silk stock - ings thrown a - side, dance
 Two lov - ers on the street who

Fm7 Db Bb7 Eb Cm
 (Gsus)

who's to an - swer? -
 in - vi - ta - tions. -
 walk like dreamers. -

Oh! how the ghost of you clings! These fool - ish

F9 Bb13 Bb7+ Eb9 Eb13 Eb7+ Eb7 Abmaj7 F7

things re - mind me of you. . .

you.

Eb6 Bb7+ Eb Abmaj7 Bb7 Eb

A Blues Serenade

Words by Mitchell Parish
Music by Frank Signorelli

Slowly

mp

When you're blue and so - li - ta - ry,

Love is all that's ne - ces - sa - ry, Then life is com - plete.

Got the time and in - cli - na - tion, All I need is in - spi - ra - tion, From some - bo - dy

sweet, What is there I can do or say, So that Mis - ter Cupid comes my way?

Eb6 Cm7 Fm Bb7 Bb7 Eb Fm
Ebsus

Gm Ab Eb F9 Bb7 Ab Bb7 Eb F7 Bb13

Eb Fm Gm Ab Eb F9 Bb7 Ab Bb7

Eb Fm C7 Fm Cm F13 Bb7

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CHORUS

If there is a cin - der - el - la look - ing for a stead - y fel - la, Lis - ten to my Se - re - nade in

Eb Bb7 Eb Eb+ Ab6 Abm Eb B7 Bb7

Blue. Toss at night up - on my pil - low, Mour - ful as a weep - ing wil - low,

Eb6 Bb7 Eb Bb7 Eb Eb+ Ab6 Abm

haun - ted by my Ser - en - ade in Blue. Why must I go on dream - ing

Eb B7 Bb7 Eb Eb7 Ab

of an im - ag - in - a - ry love; Wish I had some - one to sing to,

Abm Eb C7 B9 B7 Bb7 Eb Bb7

One that I could kiss and cling to, No one hears my Se - re - nade in Blue. Blue.

Eb Eb+ Ab6 Abm Eb B7 Bb7 Eb Bb7 Eb

Moonglow

Words & Music by
Will Hudson/Irving Mills &
Eddie De Lange

Slowly

mp

Gm Bb+ Bb Gm6 Eb C7 D7

Like some-one that has-n't an-y coun-try, — Like a stranger vis-it-ing from

Gm Eb9 Gm

Mars; I went a-round a-lone, Just like a roll-ing stone. un-

Eb9 Gm6 Cm6 Gm C0

- til I read a mes-sage in the stars.

Gm7 Eb9 D7 Do

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CHORUS

It must have been Moon - glow, Way up in the

Am7 Cm(Bsus) G6

blue, It must have been Moon - glow

A9 Am7 D13

that led me straight to you. I still hear you

G6 Eb7 Cm6 Eb7 G6 Am7

say - ing, 'Dear me, hold me fast.' And I start in

Cm(Bsus) G6 A9 Am7

pray - ing, 'Oh Lord, please let this last.' We

D13 G6 Eb7 Cm6 Eb7 G6 G9

seemed to float right through the air,

F#9 F9 E9

Hea-ven-ly songs seemed to come from ev- 'ry-

A9 D13 Eb9

where; And now when there's Moon-glow.

D9 Am7 Cm(Bsus)

way up in the blue. I al-ways re-

G6 A9 Am7

- mem-ber, that Moon-glow gave me you._

1 2

gave me you._

D13 G6 Eb7 Cm6 Eb7 G6 Cm6 Eb7 G6

Stormy Weather

Words by Ted Koehler

Music by Harold Arlen

Slowly

p Don't know *mp* why there's no

sun up in the sky, Storm-y wea-ther, — Since my man and I ain't to - (gal)

- geth-er, — keeps rainin' all the time. — Life is

bare, — Gloom and mis-ry ev - 'ry - where, Storm-y wea-ther, —

G Em Am7 Ab9 G Do

Am7 D7 G Em7 Am7 D9

G Em7 Am7 D7+ G Am7 D7

G Do Am7 D7 G Em7

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes chords and triplets. The lyrics are written below the vocal line. The score ends with a double bar line.

Just can't get my poor self to - geth - er I'm wea - ry all the

Am7 D9 G Em7 Am7 D7+

time. the time. So wea - ry all the

G C G D9 Am7 D7+

time. When he went a - way the blues walked in and met me.

G C G

If he stays a - way old rock - in' chair will get me. all I do is pray the Lord a -

C G C G C

- bove will let me walk in the sun once more. Can't go

G C G D Em7 E7b5 A7 D7

on. Ev - 'ry thing I had is gone, Storm - y wea - ther.

G D0 Am7 D7 G Em7

Since my man and I (gal) ain't to - geth - er. Keeps rain-in' all the

Am7 D9 G Em7 Am7 D7+

time. Keeps rain-in' all the time.

G Am7 D7+ G

Don't know time.

Am7 D7 G

Moanin'

Words by Jon Hendricks
Music by Bobby Timmons

Fairly Slow

mf Ev'-ry mornin' finds me

Em Bm7 C Bm7 Em F#7+ B Em

Detailed description: This system contains the first four measures of the piece. The key signature has one sharp (F#). The time signature is 4/4. The tempo is 'Fairly Slow'. The first measure has a piano dynamic marking 'mf'. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'Ev'-ry mornin' finds me' are written under the melody. Chord symbols are written below the bass line.

moan-in' 'cause of all the trou - ble I see. Life's a los - in' gam -

A Em A Em

Detailed description: This system contains measures 5 through 8. The melody continues in the treble clef. The lyrics are 'moan-in' 'cause of all the trou - ble I see. Life's a los - in' gam -'. Chord symbols A and Em are written below the bass line.

ble - to me. cares and woes have got me moan-in', ev'-ry eve-nin' finds me

A Em A Em

Detailed description: This system contains measures 9 through 12. The melody continues in the treble clef. The lyrics are 'ble - to me. cares and woes have got me moan-in', ev'-ry eve-nin' finds me'. Chord symbols A and Em are written below the bass line.

moan.in', I'm a-lone and cry - in' the blues: I'm so tired of pay - in' these dues,

A Em A Em A

Detailed description: This system contains measures 13 through 16. The melody continues in the treble clef. The lyrics are 'moan.in', I'm a-lone and cry - in' the blues: I'm so tired of pay - in' these dues,'. Chord symbols A and Em are written below the bass line.

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Ev' - ry - bo - dy knows I'm moan-in'. Lord I spend plenty of days and

Em A Em Em7 A9 G7

nights a - lone with my grief, And I pray really and tru-ly

F#7b9 B7 (Dsusp) Em Bm7 E7 A9 (b9) A7

pray somebo - dy will come and bring me re - lief ev' - ry morn - in' finds me moanin',

G7 Cmaj7 B Em A

'Cause of all the trou - ble I see, Life's a los - in' gam - ble to me,

Em A Em A

cares and woes have got me moanin';

Em A Em Em F C# E

ritard.

In A Sentimental Mood

Words & Music by
Duke Ellington/Irving Mills &
Manny Kurtz

Slowly with expression

mf *mp* In a sen-ti-men-tal

Dm F+ F G9 Bbmaj7 C9
(Gsus -----)

mood I can see the stars come through my room While your lov-ing at-ti-

Dm F+ F G9 Gm7 Bb+ Bb C9
(Gsusp -----)

-tude is like a flame that lights the gloom, On the wings of ev-'ry

Dm D9 C Fm D7 Gm7 Gb7 F (Gsusp)

kiss, drifts a mel-o-dy so strange and sweet; in this sen-ti-men-tal bliss you make my

Dm F+ F G9 Gm7 Bb+ Bb C9 Dm
(Gsusp -----)

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par - a - dis - e com - plete. Rose pet-als seem to fall, it's

D9 C Fm D7 Gm7 Gb7 F Ab7 Dbmaj7 Bbm7

all like a dream to call you mine. My heart's a lighter thing since

Ebm Gb Ab Db Bb7+ Eb7 Ab7+ Dbmaj7 Bbm7

you made this night a thing di - vine. In a sen-ti - mental mood

Ebm Gb Ab Gm7 (Csusp) C^o C7 Dm F+ (Gsusp -----)

I'm with-in a world so hea - ven-ly for I nev - er dreamt that you'd be lov-ing

F G9 Gm7 Bb+ Bb C9 Dm

sen - ti - men - tal me. In a sen-ti-men-tal me. *ritard.*

D9 C Fm D7 Gm7 Gb7 F F Bbm7 F

The Creole Love Call

By Duke Ellington

Fairly Slow

The musical score is written for piano and bass. It consists of four systems of music. The first system has a tempo marking 'Fairly Slow' and a dynamic marking 'mf'. The second system has a dynamic marking 'mp'. The third system has a dynamic marking '3' over a triplet. The fourth system has a dynamic marking 'Bb7' at the end. The chords are: Bb, Bbm, Bb, Bb, Bb7, Eb, Bb, F7, Eb, F7, F7+, Bb, Bb7.

mf *mp*

Bb Bbm Bb Bb

Bb7 Eb

Bb F7 Eb F7 F7+ Bb

Bb7

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to ☐ Coda

mf

E \flat F7 F7+ B \flat E \flat 7 B \flat B \flat F7 B \flat F7

The piano accompaniment is written for a grand piano (treble and bass clefs). The key signature is B-flat major (two flats). The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some triplets indicated by a '3' in a circle. The bass clef provides a harmonic foundation with chords and moving lines. The piece concludes with a final chord in the bass clef.

Chord progression: B \flat F7 B \flat 7 E \flat B \flat $^{\circ}$ B \flat

Mood Indigo

Words & Music by
Duke Ellington/Irving Mills/
Albany Bigard

Very Slow

mp

(with expression)
You ain't been blue

Bb G7+ C7 F7+ Bb C9

No, no, no, You ain't been blue

Fm F7+ Bb Bb C9

Till you've had that mood in - di - go; That feel - in' goes - steal - in'

F#7 E6 F#7 F7 Cm F7 Bb7 Bb0 Eb0 Bb7 Bb9 Bb b9

down to my shoes, while I sit and sigh:

Eb6 Eb Ab7 F7+ Bb C9

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CHORUS

"Go 'long, Blues." Always get that mood in - di - go, —

Fm F7+ Bb Bb C7

Since my ba - by said good - bye, in the eve - nin' when lights are low, —

Cm F7 Bb F# F7 Bb C7

I'm so lone - some I could cry 'Cause there's no - bo - dy who

C9 Gb7 F7 Eb6 F Bb7

cares a - bout me, — I'm just a soul who's blu - er than blue_ can be, when I get that

Eb Eb7 F7 Bb

Mood in - di - go, — I could lay me down and die. die. —

C7 Cm F7 Bb Eb F7 Bb

1 2

When It's Sleepy Time Down South

Words & Music by
Leon & Otis Rene/Clarence Muse

Slowly

mf

Bb9 Bb^o Bb7 Bb13 Abmaj7 G7 Ab Abm Eb Bb7+

1. Home - sick. ti - red, All a - lone in a big ci - ty.
2. Lord - y! Lord - y! How my mammy's voice keeps call - ing.

why should ev - ry - bo - dy pi - ty me?
when the dus - ky night is fall - ing down.

Night - time's fall - ing, And I'm yearn-ing for Vir gin - ia
South - land! South - land! How you're pull-ing at my heart - strings.

Eb D D7 Eb Eb^o Bb7 Bb^o Fm Eb^o Bb7 Bb7+ Eb Cm F9 Bb13 Bb7+ Eb D D7 G C^o G E7

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hos-pi-tal-i-ty with in ya calls me.
let me tell you what your name brings to me.

Am7 D7 Am7 D7 G Cm Go G7 Bb Ebm Bb0 Bb7

CHORUS

Pale moon shin-ing on the fields be-low, dark-ies croon-ing songs soft and low.

Ab Abm Eb F13

Need-n't tell me so be-cause I know, it's sleep-y time down south.

Bb9 Bb0 Bb7 Bb13 Abmaj7 G7 Ab Abm Eb Eb7

Soft winds blow-ing thro' the pine-wood trees, folks down there live a life of ease.

Ab Abm Eb F13

When ol' mam-my falls up-on her knees, it's sleepy time down south.

Bb9 Bb0 Bb7 Bb13 Abmaj7 G7 Ab Abm Eb D7

Steam-boats on the riv - er a - com - in', a - go - in', splashing the night a -

G G6 G7 D^o D7

way Hear those ban-jos ring - in', the dark-ies a - sing - ing.

G Am7 D7b9 G G6 G7 D^o

They dance till break of day Dear old Southland with its dream-y songs.

D7 G Bb7 Ab Abm

Takes me back - there, where I be - long, - How I'd love to be in

Eb F13 Bb9 Bb^o Bb7

mam-my's arms - when it's sleep-y time down south. south.

Bb13 Abmaj7 G7 Ab Abm Eb Eb7 Eb

rall. 1 2

Basin Street Blues

Words & Music by Spencer Williams

Fairly Slow

The musical score is written in 4/4 time and consists of four systems. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Fairly Slow' and the dynamic is 'mf'.

System 1: The piano part features a steady bass line with chords G7, Ab9, G7, and Ab9. The vocal part has a melody that starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4.

System 2: The piano part has chords G7, C, G7, C°, C, C, G7, C°, C, C, C7, and G7+. The vocal part has the lyrics 'Won't-cha come a-long with me, To the Mis-sis-sip-pi?'.

System 3: The piano part has chords C, C7, G7+, C, and G7. The vocal part has the lyrics 'We'll take the boat — to the lan' of dreams,—'.

System 4: The piano part has chords C, C7, Am7, Fm, G13, C, C, G7, C°, and C. The vocal part has the lyrics 'Steam down the riv - er down to New Or - leans. The band's there to meet us,'.

Old friends to greet us. Where all the black and the white folks meet; This is Ba - sin Street.

C G7 Co C C C7 G7+ C C7 G7+ C D7b5 G7 G7+ C G9 C7 D7 Ab7 G7 C

CHORUS

Ba - sin Street is the street where dark e - live.

C E7 A9

al - ways meet. In New Or - leans. lan' of dreams. You'll.

A7 D9 G13 G+

nev - er know how nice it seems or just how much it real - ly means: Glad to be.

C Co Dm7 G7 Dm G7 C

Yes, sir - ee, — where wel-come's free, — Dear to me, where can I lose, —

E7 A7 Bb7 A7 D9

1 2

My Bas-in Street Blues.

G7 C Co Dm7 Em Co G7 C Dm7

Fine INTERLUDE

mf

C C C9 Gm7 Am C9 C7 C9 Gm7 Am C9 C+

F F7 C C C7 F Co C Eb7

Repeat Chorus

G Am7 D7 Am7 G Ab7 G7

Solitude

Words by Eddie De Lange/

Irving Mills

Music by Duke Ellington

Slowly

mp

In my

Ab Gm Fm Eb Bb7 Cm Bb7 Bb7+

(with expression)

Sol - i - tude you haunt me. With re - ver - ies

Ebmaj7 Cm7 Ab Fm7 (Gsus) Ab Gm

of days gone by. In my Sol - i - tude you

Fm Eb Abmaj7 Bb7+ Ebmaj7 Cm7

taunt me, with mem - o - ries that nev - er

F9 F7 Ab Gm Fm Eb

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die. I sit in my chair, I'm filled with des - pair, there's

Db Eb7 Fm7 C^o

no one could be so sad, with gloom ev' - ry - where, I

Eb6 Bb13 Eb9 Fm7

sit and I stare, I know that I'll soon go mad, in my Sol - i - tude

C^o Eb6 Bb^o Bb9 Bb7+ Ebmaj7

I'm pray - ing Dear Lord a - bove,

Cm Ab Fm7 (Gsus) Ab Gm

send back my love. love.

Fm Eb Abmaj7 Bb7+ Eb

1 2 3

Sophisticated Lady

Words by Irving Mills &
Mitchell Parish
Music by Duke Ellington

Fairly Slow

mf They say in-to your ear-ly life ro-mance

mp came and in this heart of yours burned a flame, A flame that flickered one day and

died a-way: You were sweet and love-ly, sim-ple and

shy But then as time went hur-ry-ing by the years have changed you some-how, I

Fmaj7 Co Gm7 Eb7 D7 Db7 C7

Fmaj7 F6 F7 E7 Eb7 D7 G C7

Fmaj7 F7 Gm7 Eb7 D7 Db7 C7

Fmaj7 F6 F7 E7 Eb7 D7 G C7

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see you now, laughing, dar-ling, nev-er car - ing that you

F F#m7 B7 E C#m F#m7 B7

hurt me like you do. Bright eyes shining nev - er pin - ing for a

E7 B^o F#m Am6 B7b9 E C#m F#m7 B7

love that is fond and true, Though such love was meant for you; Poor so - phis-ti -

E D^o Am C7 B7 Gm7

- cat - ed la - dy, I know you miss the love you lost long a - go and when no -

Eb7 D7 Db7 C7 Fmaj7 F6 F7 E7 Eb7 D7 G

bo - dy is nigh you cry — cry. rit.

C7 F F^o Eb9 D9 Db9 F Db7 F6

Stardust

Words by Mitchell Parish
Music by Hoagy Carmichael

Slowly

mf

C+

F6

G7

mp And now the pur-ple dusk of

twi - light time

steals a-cross the meadows of my

heart.

C

F7

E7

A7

High up in the sky the lit-tle stars climb,

al - ways re-mind-ing me that we're a - part.

Dm

C

Am7

B

B7

Em Cm6 G7

You wandered down the lane and far a - way,

lea-ving me a song that will not die,

C

F7

E7

A7

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Love is now the star-dust of yes-ter-day, The music of the years gone by. — Sometimes I

Dm C Co G7 C C+

CHORUS

won-der why I spend the lone-ly night dream-ing of a song, the

F Fm

mel-o-dy haunts my rev-er-ie, And I am once a-gain with you — when our

C Em7 A Dm7 F6 Fm6

love was new, and each kiss an in-spir-a-tion, But

G7 Go G7 G7+ C C6

that was long a-go: Now my con-so-la-tion is in the Star-dust of a

D7 G7 Dm

song. Be - side a gar - den wall when stars are bright.

G G^o G7 C⁺ F Fm

you are in my arms, the night-in - gale tells his fairy tale of pa - ra - dise where ros - es

C Em7 A Dm7

grew ——— Though I dream in vain ——— In my heart it will re -

F6 Fm6 Fm6 C G Am C

- main. ——— My Star - dust mel - o dy. The mem - or - y of love's re -

B7 B7b5 E7 E7⁺ F A7 A^o G7

1 2
- frain. Sometimes I - frain.

C C^o G7 C7 C⁺ C Ab7 C

Another Shade Of Blue

Traditional

Slowly

The first system of musical notation is in 4/4 time, marked 'Slowly' and 'mp'. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with half and quarter notes. The key signature has one flat (B-flat). The system concludes with a double bar line.

Dm Bb7 Dm G7 Gm A

The second system continues the piece, featuring a triplet of eighth notes in the treble staff. The bass staff includes a half note chord with a flat (B-flat) and a half note chord. The system concludes with a double bar line.

Dm F+ Dm7 E7(b5) Dm Gm6 Dm Gm

The third system continues the piece, featuring a triplet of eighth notes in the treble staff. The bass staff includes a half note chord with a flat (B-flat) and a half note chord. The system concludes with a double bar line.

Dm G7 Gb A7 Dm Gm7 Fdim A

The fourth system continues the piece, featuring a triplet of eighth notes in the treble staff. The bass staff includes a half note chord with a flat (B-flat) and a half note chord. The system concludes with a double bar line.

Dm F+ Dm7 E7(b5) Dm Gm6 Dm Gm

First system of a piano score. The treble clef staff contains a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass clef staff has a half note, a quarter note, and a half note. Chords are indicated below the staff: Dm, G7, Gb, A7, Dm, and Bb7.

Dm G7 Gb A7 Dm Bb7

Second system of a piano score. The treble clef staff has a half note, a quarter note, and a half note. The bass clef staff has a half note, a quarter note, and a half note. Chords are indicated below the staff: Dm, Gm6, and Bb9. A dynamic marking of *mf* is present.

Dm Gm6 Bb9

Third system of a piano score. The treble clef staff has a half note, a quarter note, and a half note. The bass clef staff has a half note, a quarter note, and a half note. Chords are indicated below the staff: A7, C7, F7, Gm, Dm, Gm, Ebmaj7, and Db. A dynamic marking of *f* is present.

A7 C7 F7 Gm Dm Gm Ebmaj7 Db

Fourth system of a piano score. The treble clef staff has a half note, a quarter note, and a half note. The bass clef staff has a half note, a quarter note, and a half note. Chords are indicated below the staff: A7, Dm, F+, Dm7, E7(b5), Dm, and Gm6. A dynamic marking of *mp* is present.

A7 Dm F+ Dm7 E7(b5) Dm Gm6

Fifth system of a piano score. The treble clef staff has a half note, a quarter note, and a half note. The bass clef staff has a half note, a quarter note, and a half note. Chords are indicated below the staff: Dm, Gm, Dm, G7, Gb, and A7. A page number of 42 is in the bottom left corner.

42 Dm Gm Dm G7 Gb A7

First system of a piano score. The treble staff contains chords and some eighth-note patterns. The bass staff features a walking bass line with eighth notes. Chord symbols are placed below the bass staff. A dynamic marking *mf* is present in the third measure.

Chord symbols: Dm, D7, Fdim, Bbdim, Am

Second system of the piano score. The treble staff continues with chords and eighth-note patterns. The bass staff has a walking bass line. Chord symbols are placed below the bass staff.

Chord symbols: C9, B7, D7, G7, C, Em, Am, Fmaj7

Third system of the piano score. The treble staff includes a triplet in the fourth measure. The bass staff continues with a walking bass line. Chord symbols are placed below the bass staff.

Chord symbols: Eb7, B7, Em, G+, Em7, F#7(b5)

Fourth system of the piano score. The treble staff features a triplet in the second measure. The bass staff continues with a walking bass line. Chord symbols are placed below the bass staff.

Chord symbols: Em, Am, Em, Am, Em, A7

Fifth system of the piano score. The treble staff includes a triplet in the first measure. The bass staff continues with a walking bass line. A dynamic marking *ritard.* is present in the third measure. The system ends with a double bar line.

Chord symbols: Ab, B7, Em, C9, Em, C7, Em

The Cotton Mill Blues

Traditional


Fairly slow

The first system of musical notation is in 4/4 time. The treble clef staff begins with a melody of eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef staff starts with a whole rest, followed by a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. A dynamic marking of *mf* is placed in the first measure. A chord symbol 'C' is written below the first measure of the bass staff.

The second system continues the piece. The treble clef staff has a whole rest in the first measure, followed by eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef staff has eighth notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. Chord symbols are placed below the bass staff: C7, F, Fm, and C.

The third system continues the piece. The treble clef staff has eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef staff has eighth notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. Chord symbols are placed below the bass staff: G7, F9, and G7.

The fourth system continues the piece. The treble clef staff has eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef staff has eighth notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. A dynamic marking of *f* is placed in the first measure. Chord symbols are placed below the bass staff: C, (C), D7, and F7.



System 1: Four measures of music. The first measure has a G7 chord in the bass and a C chord in the treble. The second measure has an F7 chord in the bass. The third measure has a C chord in the bass. The fourth measure has a Gm chord in the bass.

G7 C F7 C Gm




System 2: Four measures of music. The first measure has a G7 chord in the bass. The second measure has a C chord in the bass. The third and fourth measures have no bass chords indicated.

G7 C



System 3: Four measures of music. The first measure has a C7 chord in the bass. The second measure has an F chord in the bass. The third measure has an Fm chord in the bass. The fourth measure has a C chord in the bass.

C7 F Fm C



System 4: Four measures of music. The first measure has a G7 chord in the bass. The second measure has an F9 chord in the bass. The third measure has a G7 chord in the bass. The fourth measure has no bass chord indicated.

G7 F9 G7



System 5: Five measures of music. The first measure has a C chord in the bass. The second measure has a D7 chord in the bass. The third measure has a G7 chord in the bass. The fourth measure has a C chord in the bass. The fifth measure has a C chord in the bass with a D suspension (+Dsusp.) indicated. The system ends with a double bar line.

C D7 G7 C (+Dsusp.) 45

ritard.

Worried Man Blues

Traditional

Fairly slow

mp

It takes a wor-ried man to

G C G Am

sing a wor-ried song; It takes a wor-ried man to

G D7 G7 C C7

sing a wor-ried song; It takes a wor-ried man to

G C G C G Am

sing a wor-ried song, I'm wor-ried now, but I won't be wor-ried

G D7 G D7 C

First system of musical notation. The treble clef staff begins with a whole note chord (G4, B4) marked "long." followed by a melodic line. The bass clef staff has a whole note chord (G2, B1, D2). A double bar line separates the first two measures from the last two. The final measure of the system has a forte (*f*) dynamic marking and a whole note chord (G2, B1, D2) in the bass.

G (G)

Second system of musical notation. The treble clef staff features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass clef staff has a whole note chord (G2, B1, D2) and a quarter note (G2). The system concludes with a whole note chord (G2, B1, D2) in the bass.

G7

Third system of musical notation. The treble clef staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, D5). The bass clef staff has a whole note chord (C2, E2, G2) and a quarter note (C2). The system concludes with a whole note chord (G2, B1, D2) in the bass.

C C7 G

Fourth system of musical notation. The treble clef staff has a quarter note (G4), a triplet of eighth notes (A4, B4, C5), and a quarter note (D5). The bass clef staff has a whole note chord (D2, F2, A2) and a quarter note (D2). The system concludes with a whole note chord (C2, E2, G2) in the bass.

D7 C

Fifth system of musical notation. The treble clef staff has a whole note chord (G4, B4) and a quarter note (C5). The bass clef staff has a whole note chord (G2, B1, D2) and a quarter note (G2). The system concludes with a whole note chord (C2, E2, G2) in the bass.

G D7 C

mp It takes a wor-ried man to

G (G) C G Am

sing a wor-ried song; It takes a wor-ried man to

G D7 G7 C C7

sing a wor-ried song; It takes a wor-ried man to

G C G C G Am

sing a wor-ried song, I'm wor-ried now, but I won't be wor-ried

G D7 G D7 C

long.

pp *mf*

G D9 G

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